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ABSTRACT

A course outline for teaching the basic elements of music at the junior high school level is presented. The course is divided into three units: rhythm and melody; harmony; and form. Each unit is sub-divided into concepts which deal with psychomotor and cognitive approaches. Activities for learning rhythm and melody include students' clapping the rhythm of school cheers, their names, poetry, the states, and television commercials. The concept of pitch is conveyed through tapping water-filled glasses, using resonator bells, and allowing students to experiment with string and percussion instruments. Students investigate harmony through singing chordal accompaniments and using the autoharp, and learn to transpose a composition into a higher or lower key. The final unit, form, compares contrast in a musical composition to contrast in poetry. An extensive list of appropriate music for listening and reproducible pages are provided. Basic concepts to be covered in each unit are presented in chart form. (KC)

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ED179489

A ONE-SEMESTER COURSE IN BASIC MUSICIANSHIP AND MUSIC LITERATURE
FOR THE JUNIOR HIGH SCHOOL ELECTIVE PROGRAM

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Oregon State University

Spring, 1979

SP 012 221

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*transparencies are available upon request to the Program Director, Music Education, Music Department, Oregon State University, Corvallis, OR 97331

PURPOSE OF THE COURSE

The course outline, Basic Musicianship and Music Literature for the Junior High School is designed specifically for the low-wealth school district in which the musical training of the elementary school child has been limited or in some cases non-existent. Present-day budgeting problems have caused many schools to curtail or even eliminate the music specialists' programs at the classroom level, thus leaving music instruction in the hands of classroom teachers, many of whom are not prepared to carry on the work formerly done by the specialists. Thus, junior high school teachers of general music are increasingly faced with classes of students who elect a one-semester music class, yet possess insufficient background to pursue a study of the musical elements designated as appropriate for their age level in the Music Framework for California Public Schools.

It is the objective of this course then to present basic musical elements from levels I and II of the Framework to junior high school students. The course emphasizes in-depth work with musical materials, student involvement that motivates the twelve and thirteen year-old, and an academic approach that seeks to present the discipline of music in an intellectually honest way.

HOW TO USE THE COURSE AS A GUIDE FOR THE MUSIC CLASS

The course is divided into three units: Rhythm & Melody, Harmony, and Form. Each unit is sub-divided into areas which deal with specific concepts to be developed through psychomotor and cognitive approaches. The time allotted to each concept must be determined by the teacher who will base his decisions on such factors as the number of class meetings per week, the composition of the class, the number of students in the group, and their progress as measured by oral participation, acquisition of psychomotor skills, and tests. Although one semester may provide sufficient time for coverage of all the units, suffice it to say that one, or even part of one, unit done well may have a greater positive effect on the students than several units rather superficially "covered." The concepts are arranged in spiral fashion; thus any point of termination assumes that a meaningful body of knowledge preceeded it.

The course is accompanied by a set of transparencies for use with an overhead projector. These are intended to function as the basic visual tool for the class, in a sense replacing an academically-oriented textbook. The sheets marked DU # in the course outline may be used by the teacher to prepare thermofax masters for ditto machines or xerox copies. These may serve as tests, homework assignments, or seatwork.

It is suggested that the teacher plan to employ a number of teaching techniques each time the class meets, thus assuring the variety so very necessary in sustaining the interest and accomodating the rather brief attention span

of the typical junior high school student. With this in mind, the material in each concept area includes several types of activities. A fifty-minute period may be divided approximately as follows:

review and/or overlapping toward a new concept
response from the class pertaining to a concept
written exercises in notation related to the concept
singing, playing instruments, or listening appropriate for the concept
assignment of homework in biographical or reference materials or theory

MATERIALS NEEDED FOR THE COURSE

1. Writing desks (folding chairs won't do as there is much writing in the course work)

2. a good stereo system
3. blackboard space sufficient to accomodate one-third of the class
4. an overhead projector
5. a piano
6. an autoharp (preferably several)
7. slates for individual student use (staves to be drawn on them in permanent ink)
8. teacher access to ditto and xerox machines
9. a supply of biographical and reference materials in the library
10. teacher access to a record library
11. listening equipment and record collection for individual student listening (optional)
12. state-adopted text for junior high school,

BASIC CONCEPTS

RHYTHM

1. Rhythm in music includes beats, sets of beats in twos or threes, accented beats, unaccented beats, and sets of beats grouped into measures.
2. The duration of tones, longer and shorter, gives rhythmic character to a melody.
3. The rhythm of a melody is distinguished from its underlying pulse.
4. Sets of beats (meter) move in twos or threes or multiples and combinations thereof.
5. Syncopation results from shifting the accent to normally unaccented beats.
6. The music of certain regions and nationalities has characteristic rhythm patterns.
7. Rhythm is the notable salient feature of many famous musical works.

MELODY

1. A melody consists of single tones following one another to form a melodic line.
2. A melody has a contour formed by higher pitches, lower pitches, and repeated pitches in relation to the beginning pitch.
3. Letters A through G are assigned to specific pitches.
4. Sol-fa syllables relate tones of a scale to its tonal center.
5. The most common scales in Western music are major and minor.
6. Tones in a melody may form phrases just as words form phrases or sentences.
7. Many well-known works of music literature achieved stature because of highly memorable melodic content.

HARMONY AND TEXTURE

1. Harmony is created by tones sounded together, as distinguished from melody in which the tones are heard one after the other.
2. Melody performed without accompaniment is monody. Melody supported by chords is homophony. Melodies sounded simultaneously make polyphony.
3. Dissonance is a state of tension between tones. Consonant intervals are restive.
4. Major and minor chords are built in thirds. In minor chords the middle tone is one-half step lower than in the major chord.
5. The tonic chord is built using the first, third, and fifth notes of a scale.
6. The dominant chord is built using the fifth, sevehth, and second notes of the scale.
7. The subdominant chord is built with the fourth, sixth, and eighth notes of the scale.
8. The fourth note of the scale added to the dominant chord makes the dominant seventh chord.
9. Some compositions have achieved fame because of their unusually striking harmonic features.
10. Texture in a given work may range from transparent to full, or may remain relatively constant throughout the piece.

FORM

1. Phrases in a song may be identical, partially the same, or completely different.
2. Compositions may include two or more sections. These sections may be identical, partially the same, or completely different.
3. There are common designs in musical composition which are learned by composers and used as basic outlines for their works.
4. Repetition of patterns, phrases, or sections creates unity in a musical composition.
5. Contrasting phrases or sections provide variety in a musical composition.

BASIC CONCEPTS

STYLE

1. Not all music is played or sung in the same manner.
2. Style is determined by the selection of tempo, tone colors, and dynamics.
3. Music from various countries and periods of time has characteristic styles, resulting from the differing use of the elements of music.
4. Historians group art music into several style periods: Medieval, Renaissance, Baroque, Classic, Romantic, and Modern. Art music that is written in our own time is called contemporary.
5. Ethnic and folk music have their own styles which have developed alongside art music.

MUSIC IN SOCIETY

1. Music is a language developed by man to convey thoughts, feelings, and emotions which are beyond the scope of human speech.
2. People study the discipline of music for one or all of these reasons: to acquire "consumer skills" so that they may, with knowledge, select music for their own enhancement from that which is available to them; to acquire the knowledge and skills necessary for the creation of new music; to acquire the knowledge and skills of the performer, conductor, musicologist, critic, or teacher; to prepare for a music-related position in the world of business.
3. The length of training required for the various music occupations varies considerably according to the depth of knowledge and complexity of skills required for each job.
4. Music is the seventh largest industry in the United States.
5. The music which received its primary impetus on the European continent and which dominates the western hemisphere is called "western" Other non-European cultures have developed music (s) based on the same elements as western music but which treat those elements differently.

THE COGNITIVE DOMAIN

Behavioral Objectives

Unit I-----Rhythm

The student will...

1. Be able to mark strong and weak beats in musical notation when a rhythmic pattern is performed for him.
2. Be able to write in musical notation sets of beats grouped into measures when the measures are performed for him.
3. Demonstrate in written exercises the capability to complete measures in 2/4, 3/4, 4/4, and 6/8 time.
4. Be able to identify regularly accented rhythmic patterns and syncopated patterns.
5. Mark the underlying pulse of a selection as distinguished from the rhythm of its melody.
6. Show in a matching test the relationship of certain characteristic rhythm patterns to particular regions and nationalities.

Unit II-----Melody

The student will...

1. Be capable of describing orally the contour of a melodic line that is presented to him

   higher pitches
lower pitches
repeated pitches — in — steps or skips from beginning pitch

2. Demonstrate in writing and at the blackboard his knowledge of

   letter names of specific pitches
the patterns of intervals that make up the major and minor scales

3. Demonstrate through written assignments an awareness of melodic phrases.
4. Be able to write these intervals from a given pitch:

   octave fifth third

5. Show recognition of melodies in representative works from Renaissance, Baroque, Classic, Romantic, and Modern periods either on written identification tests or through oral participation in class.
6. Locate in a given melody those melodic patterns that are repeated.

Unit III-----Harmony and Texture

The student will...

1. Be able to define orally the terms "monody," "polyphony," and "homophonic."
2. Be able to distinguish transparent textures from full ones.
3. Be able to distinguish between consonant and dissonant intervals.
4. Identify in writing (M and m) major and minor chords which are performed for him.
5. Signify that he can distinguish between incomplete and complete cadences.
6. Be able to classify representative works in the literature as monodic, polyphonic, homophonic, or "give-and-take."
7. Write the tonic, dominant, subdominant, and dominant seventh chords in C, G, and F Major.
8. Be able to distinguish tonal from atonal music.

Unit IV-----Forms

The student will...

1. Show that he can mark phrases or sections as identical or different according to the repetition or variation of the melody or rhythm.
2. Be able to determine these common designs in songs:

   aba abab abaca

3. Be able to determine these common designs in instrumental music:

   AB ABA AABB ABAB

4. Identify forms in representative pieces of literature from the various periods through written tests and in oral discussion.

THE PSYCHOMOTOR DOMAIN

Behavioral Objectives

Unit I-----Rhythm

The student will...

1. Sing and play at the piano or autoharp on one pitch or chord a rhythmic pattern that is presented to him in musical notation.
2. Be able to tap out sets of beats grouped into measures that he has notated from a rhythmic performance.
3. Tap or clap exercises in 2/4, 3/4, 4/4, and 6/8 time maintaining a regular pulse and properly accenting strong beats.
4. Clap or tap regularly accented rhythmic patterns in opposition to syncopated patterns.
5. Tap or clap the underlying pulse of a selection while singing the melody.
6. Play at the piano or on rhythm instruments the characteristic rhythm patterns of particular regions and nationalities.

Unit II-----Melody

The student will...

1. Sing and play at the keyboard stepwise melodic lines from notation.
2. Sing with the teacher some major and minor scales by letter names and in sol-fa syllables.
3. Sing melodic phrases in imitation of the teacher or a recording.
4. Sing and play at the keyboard these intervals from a given pitch:

   octave fifth third
5. Sing or play melodies in representative works from the various periods.

THE PSYCHOMOTOR DOMAIN

Unit III-----Harmony and Texture

The student will...

1. Listen to monodic, polyphonic, and homophonic music and sing selections in each category.
2. Listen to various textures in the literature; sing and play in different textures.
3. Sing and play consonant and dissonant intervals from notation.
4. Listen to representative works in major and minor keys. Sing and play fragments of works in major and minor keys.
5. Hear and play cadences on the autoharp and the piano.
6. Discover by trial and error the appropriate chords for accompaniment of a simple folk tune using the keyboard or autoharp and the tonic, dominant, subdominant, and dominant seventh chords in the keys of C, G, and F Major.
7. Sing in rounds, and with ostinatos and bourdons to develop an awareness of harmony.

Unit IV-----Forms

The student will...

1. Complete a melodic phrase that is started for him.
2. Contribute to a group effort to compose a simple song in aba form.
3. Construct a simple chordal accompaniment for the song.

UNIT I: RHYTHM & MELODY

<u>Concepts</u>: Music is made up of sounds that move forward in time.

Terms: Pitch, duration, melody.

<u>To elicit student response</u>:

Ask: What is music? (Answers vary, but usually include the terms "beat" and "sound.")

Tap out for them a series of even unaccented sounds: x x x x x x x

Ask: Was that music?

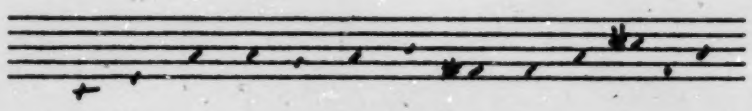
Play for them one pitch:

Ask: Was that music?

Play a series of even, unaccented, identical pitches.

Discuss: "pitch"

Then play:



1

Now play:

2

Ask: How does ex. 1 differ from example 2?

Discuss: "duration"

Play the melody (2) and lead them to conclude that

melody is one element of music
melody is made up of a series of varying pitches of varying durations

Written exercise usin g concepts in notation:

Use duplication sheet #1
Use slates for symbol practice with teacher direction from overhead projector.

Related Listening: A recording of "Close to You" by Burt Bacharach

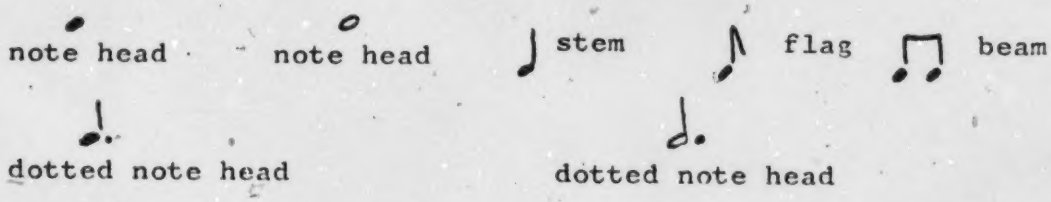
MUSICAL NOTATION

Composers and performers have a system for reading and writing pitches and durations. The system is symbolic. This means that it makes use of signs instead of words to tell you

WHICH PITCH
and
HOW LONG THE PITCH LASTS

To show you which pitch to sing or play these symbols are used:

To show you the duration of the pitch, the note head appears as black or white. Other symbolic features may be added to it.



Sometimes the stems and flags are on the bottom of the note head, like this:

Beams may also connect two stems that point down from the notes:

Practice writing these musical symbols as your teacher dictates them to you. You will need to know how to write them as you learn more about notation.

UNIT I: RHYTHM & MELODY

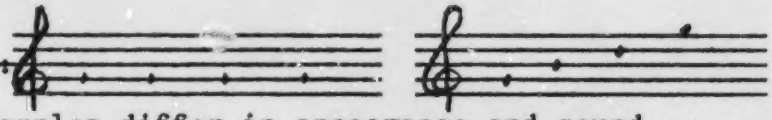
Concepts:

The position of the notes on the staff indicates their exact pitches.

The kind of note that is written indicates its duration.

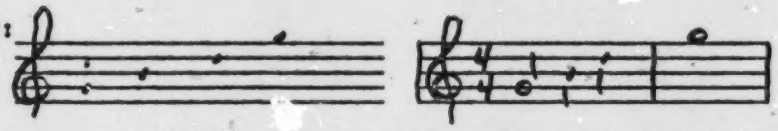
To elicit student response:

Write on board and play:



Ask students how the examples differ in appearance and sound.

Write on board and play:



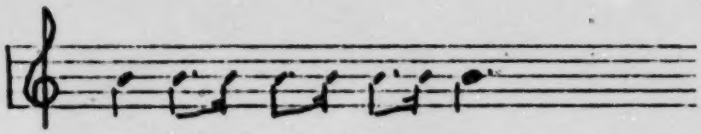
Ask the pupils how these examples differ in appearance and sound.

Exercise in notation:

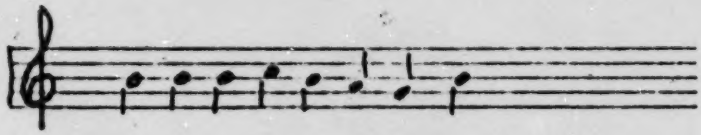
Make duplications of D #2 for the class. Discuss the questions with the class. Then have alternating groups of students at the board and at their seats with slates write unmeasured notation illustrating (1) changing pitches, (2) changing durations, (3) both types of changes.

Related Listening: "Night and Day" by Cole Porter

1



2



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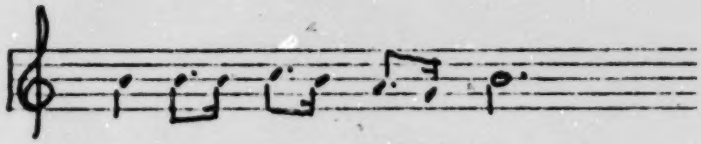
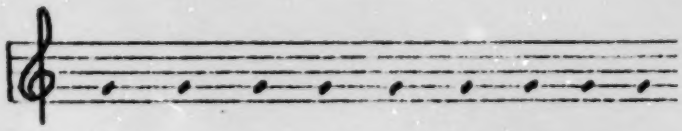


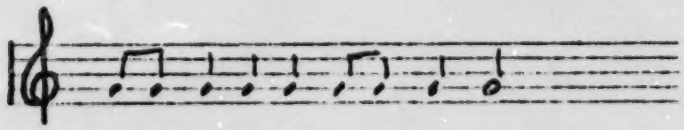
1. Which example shows changing pitches only?
2. Which example shows only changing durations?
3. Which example shows both types of changes?
4. Now listen to the three examples. Which one sounds like the beginning of a song you know?
5. The pitches in ex. 2 are identical to those in the song. Did you recognize the song from hearing just the pitches?
6. Which two elements of music are found in a melody?

_____

1



2



Listen

then clap

A famous American composer began one of his songs by staying on the same pitch thirty-three times. How did he keep the repetition of one pitch from becoming monotonous?

UNIT I: RHYTHM & MELODY

<u>Concepts</u>: Rhythm is a characteristic of speech.

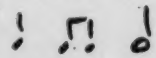
Poetry exploits the rhythmic potential of speech, and is thus closely related to music.

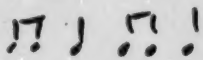
Rhythmic patterns may be preserved without words through musical notation.

<u>To elicit student response</u>:

Begin with a school cheer with which the pupils are already familiar, and for which they are accustomed to a clapping accompaniment. i.e.

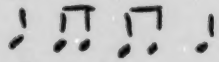
<u>Clap and Cheer</u>: Fight Union fight!

Fight Union fight! 

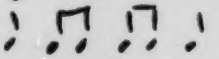
Hit 'em high, hit 'em low, 

Fight Union fight!

Have them clap the rhythm of the cheer without saying the words a few times. Then clap only the first two lines for them and ask them to finish the clapping. Repeat many times. Try other cheers in duple rhythms which could be notated simply i.e.

Who's gonna win tonight? 

We are, we are.

Who's gonna win tonight? 

We are, we are.

Divide the class into two or four groups, assigning each either one or more lines of each cheer to clap, first with, then without words.

After a number of cheers have been practiced, ask the class how the rhythm patterns could be preserved without words. Illustrate this concept:

Written practice:

Notate the familiar cheers. Ask them to identify the cheer by its notation.

Additional techniques for student response:

The name game aids students in creating rhythmic patterns spontaneously. Each student answers the question what's your name? with his own name, fitting it into the pulse pattern.

My name is Susan. | What's your name?

My name is Alexander. | What's your name?

My name is John. | What's your name?

My name is Jennifer. | What's your name?

Written practice:

Have the students repeat the "name game," notating at their slates the patterns their classmates create.

Additional techniques for student response:

Much of the poetry studied in the junior high school English classes can be utilized in the music class to help students gain an awareness of meter and pulse. The Raven by Edgar Allan Poe is in duple meter (trochaic octameter) and may be used by the students to locate pulses and accents, both primary and secondary.

Once upon a midnight dreary, while I pondered weak and weary

Over many a quaint and curious volume of forgotten lore,

etc.

Other poems selected for their popularity with this age group and their relationships to the rhythmic patterns under study by the students appear in transparencies #70 .

Mark the "beats" or stresses in the following exerpts from poetry. Then try to write the rhythms in musical notation.

Tiger! Tiger! burning bright
In the forests of the night...

- Blake

I sprang to the stirrup, and Joris and he;
I galloped, Dirck galloped, we galloped all three.

- Browning

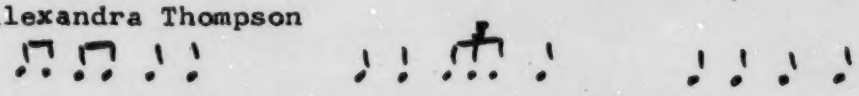
Hear the sledges with the bells--
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells, bells,
Bells, bells, bells---
From the jingling and the tinkling of the bells.

- Poe

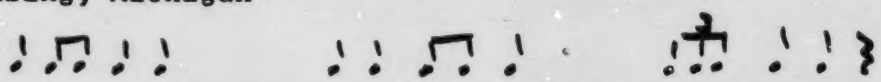
Notation Quiz

Pronounce each word or group of words. Tap out the rhythm on your desk. Then select the notation beneath the example that corresponds to its rhythm. Underline your choice. $\frac{4}{4}$

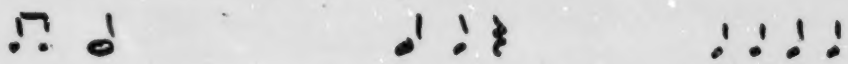
1. Alexandra Thompson



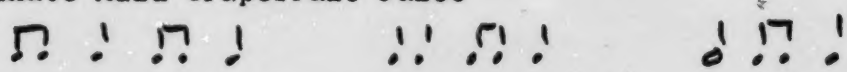
2. Lansing, Michigan



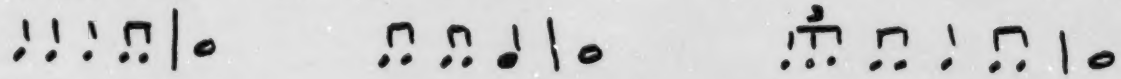
3. Susan Swanson



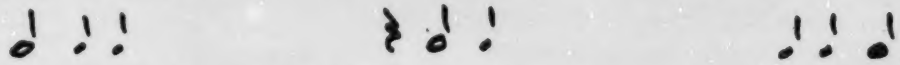
4. Minute Maid Grapefruit Juice



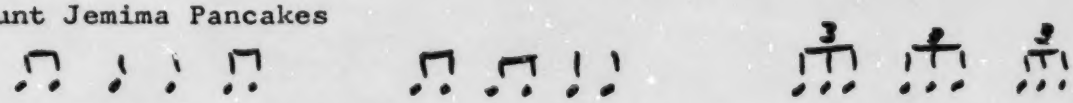
5. Nobody Doesn't Like Sara Lee!



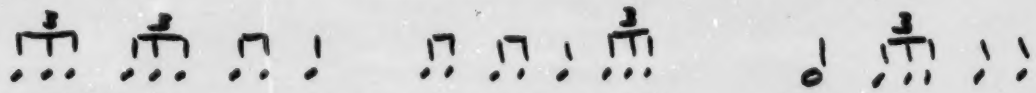
6. Paris, France



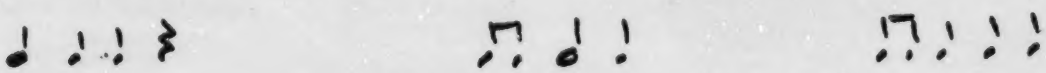
7. Aunt Jemima Pancakes



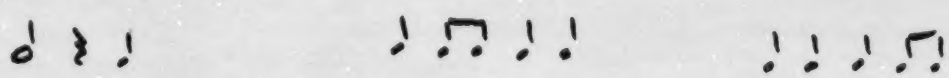
8. Only Her Hairdresser Knows For Sure



9. President Nixon



10. Try it, you'll like it!



DU #4

THE STATES IN RHYTHM

Say the name of each state several times. Write its rhythm in musical notation. Add the name of its capital city and its notation. Then link the notation into 50 measures; practice saying the names in rhythm. Finally, clap the rhythm without the words. 4/4

Montgomery, Alabama
Juneau, Alaska
Phoenix, Arizona
Little Rock, Arkansas
Sacramento, California
Denver, Colorado
Hartford, Connecticut
Dover, Delaware
Tallahassee, Florida
Atlanta, Georgia
Boise, Idaho
Springfield, Illinois
Indianapolis, Indiana
Des Moines, Iowa
Topeka, Kansas
Frankfort, Kentucky
Baton Rouge, Louisiana
Augusta, Maine
Annapolis, Maryland
Boston, Massachusetts
Lansing, Michigan
St. Paul, Minnesota
Jackson, Mississippi
Jefferson City, Missouri
Helena, Montana
Lincoln, Nebraska
Carson City, Nevada
Concord, New Hampshire
Trenton, New Jersey

Santa Fe, New Mexico
Albany, New York
Raleigh, North Carolina
Bismarck, North Dakota
Columbus, Ohio
Oklahoma City, Oklahoma
Salem, Oregon
Harrisburg, Pennsylvania
Providence, Rhode Island
Columbia, South Carolina
Pierre, South Dakota
Nashville, Tennessee
Austin, Texas
Salt Lake City, Utah
Montpelier, Vermont
Richmond, Virginia
Olympia, Washington
Charleston, West Virginia
Madison, Wisconsin
Cheyenne, Wyoming

= first syllable of next capital city

UNIT I: RHYTHM & MELODY

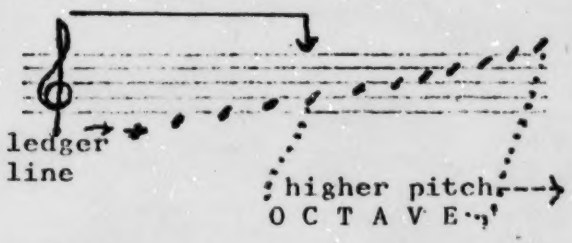
Concepts: Pitches in musical notation are assigned letter names A-G.
The clefs show us where specific pitches are located on the staff.
Terms: octave, G clef, treble clef, ledger line, interval

To elicit student response:

Write one pitch on the staff.
Sing several random pitches while pointing to the note.
Ask which of the pitches is "correct" in terms of the notation. (none)
Solicit their ideas as to what would happen in a musical ensemble if each member had his own system for locating specific pitches from notation.

Written Exercise:

Students write on slates the G clef on the staff as illustrated on the overhead projector.



Explain:

that the clef places G on the second line
that the musical alphabet moves from A-G
that down-up=low-high pitch
that ledger lines are added to the staff
that pitches in the octave are assigned identical letter names; thus only seven letters are needed

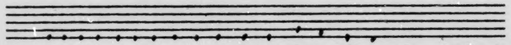
Performance Skill: Give each pupil a paper "keyboard" and help each one locate G. Show them which G is indicated by the treble clef on the piano. Have the students write the names of the notes on keyboards. Permit them to come to the piano and find all the B's, all the F's, etc. Ask a student to play an octave. Then play a note and have the group sing an octave higher or lower. Play several intervals. Ask them to identify the octaves they hear. Use transparency # for oral drill.

UNIT I: RHYTHM & MELODY

Concepts: Music is divided into measures containing equal units of beats or pulses.

Terms: time signature, duple meter, triple meter, accent

Write on board or transparency:

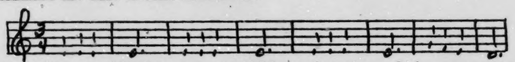


Ask a student to point to the place where the pitch changes.

Ask the class if the pitch becomes higher or lower.

Now play the pitches for them. Have the class hum the pitches.

Add this example to the board notation:



Ask the pupils how ex. 2 differs from ex. 1 in appearance and in sound.

Explain: measures divided by bar lines permit musicians to group a series of pitches into manageable units of beats. Mark the accents in the example. As you play, have them clap the accents only. Ask them what the 3 means in the time signature. Ask them what they have concluded about the dotted half note.

Related Listening:

Beethoven's Fifth Symphony, last movement

Written Practice: Sing or play for the class the pitches shown in the dictation exercises on transparency # 22 . Give them the beginning pitch name only, and have them notate the pitches. Now perform the pitches and durations while they continue to notate on slates. Place the transparency on the overhead projector so that they may check their notation.

Performance Skills: Have the group hum or sing on a syllable the four exercises they have notated. Then proceed with the measure completion exercises.

Related Singing: Use transparency # 53 , "Soft, Soft Music Is Stealing," (from German folk song)

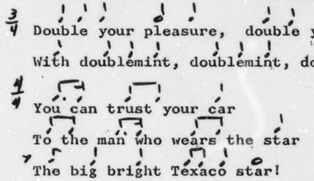
UNIT I: RHYTHM & MELODY

Concepts: Relative durational values of notes in 2/4, 3/4, 4/4, and 3/8 and 6/8 time.

Terms: quarter, eighth, sixteenth, half, whole, and dotted notes rests, canon, echo

To elicit student response:

Use student cheers, poetry, the name game, or currently popular advertisements to motivate students into rhythmic response.

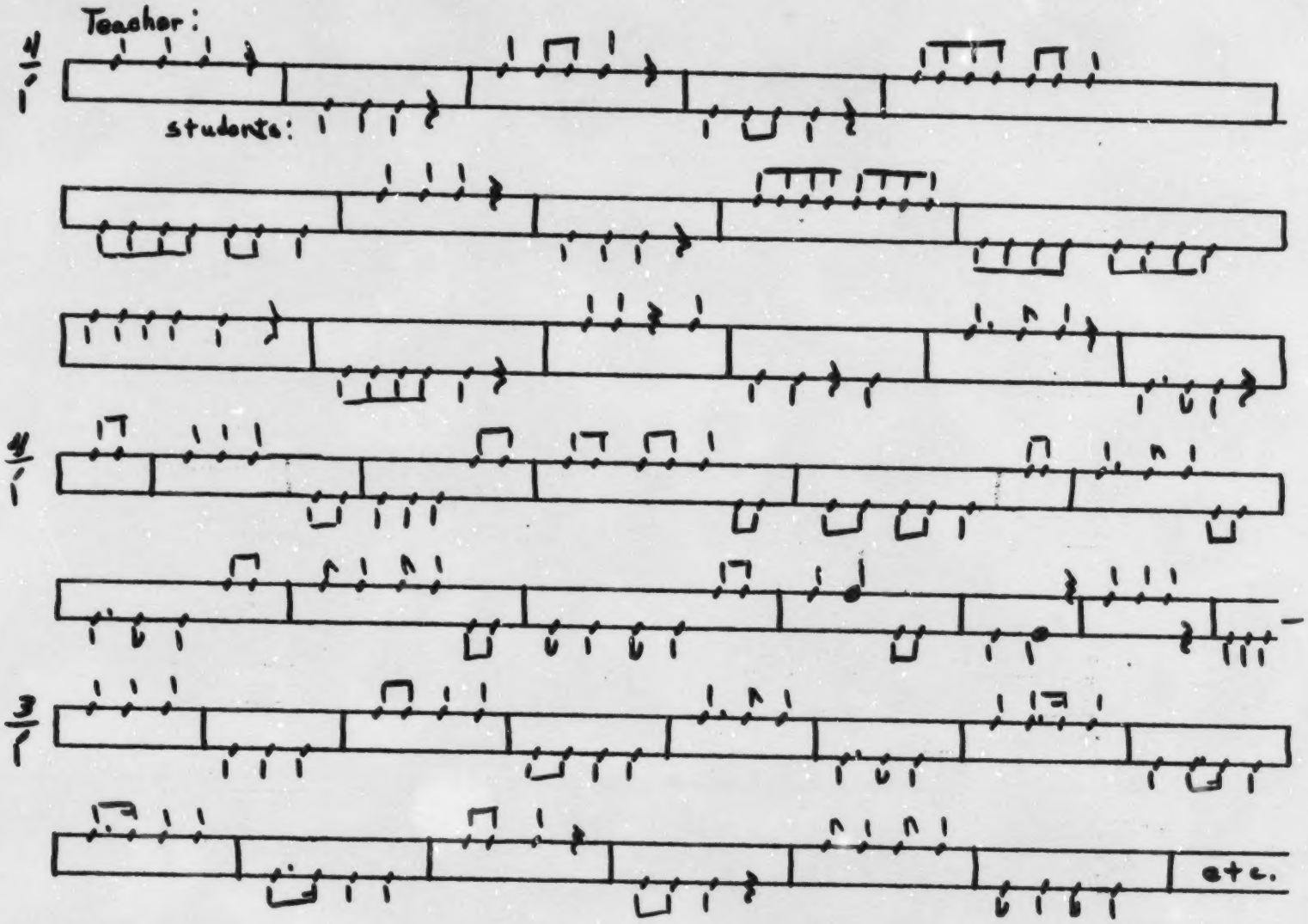


Notate the rhythmic pattern of an advertisement each day on the blackboard. Have the students analyze it to "name the ad." As the students become more familiar with notation, ask a student to write the puzzle ad or poem for you.

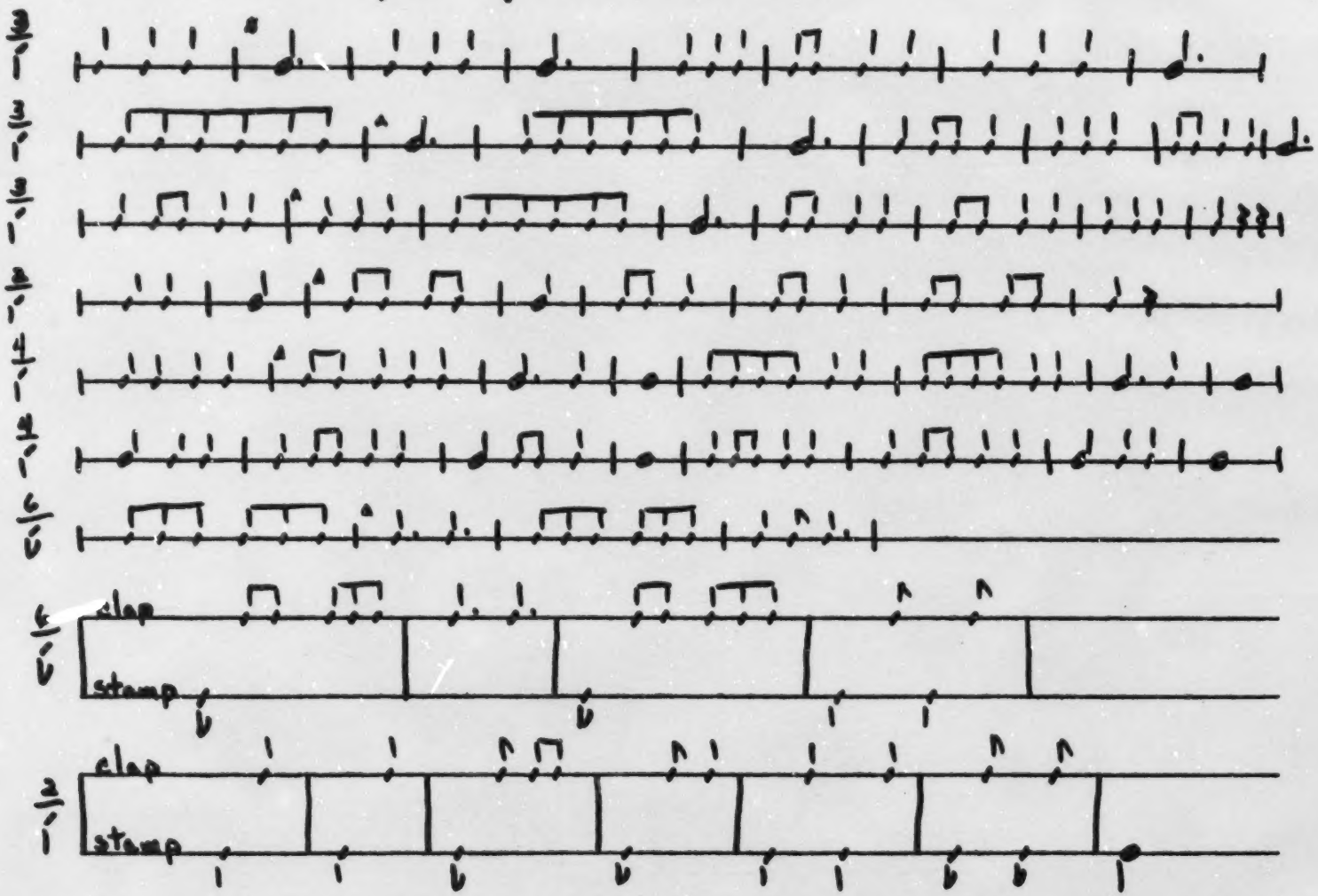
Psychomotor Skills:

Make use of echo clapping and canonic clapping. Use a rote approach for several practice sessions before writing notation.

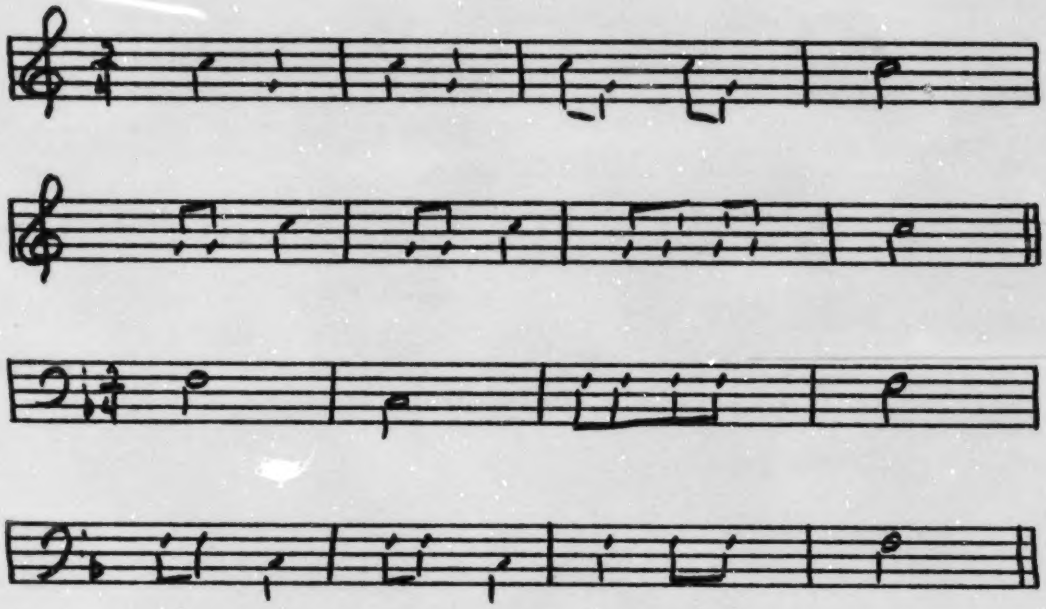
Echo Clapping:



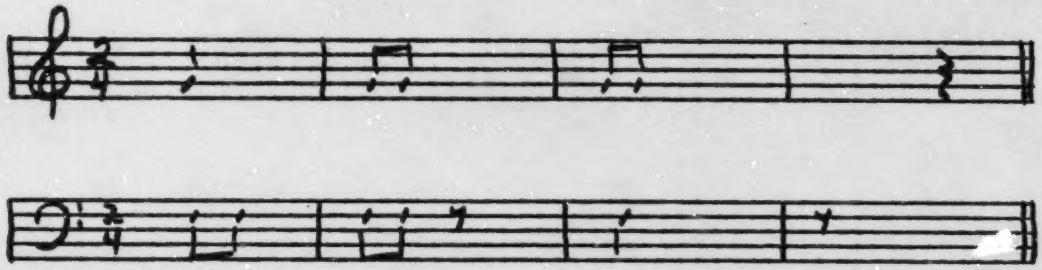
Canonic Clapping: 3 2 4 / 1   3 6 / 6



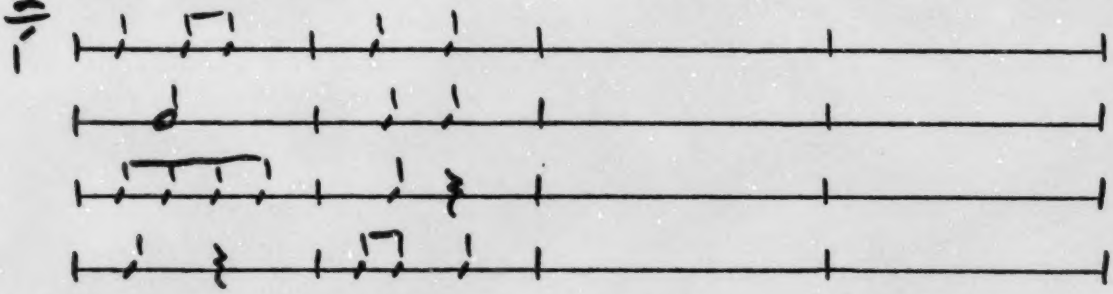
Exercises in 2/4 for melodic and rhythmic dictation:



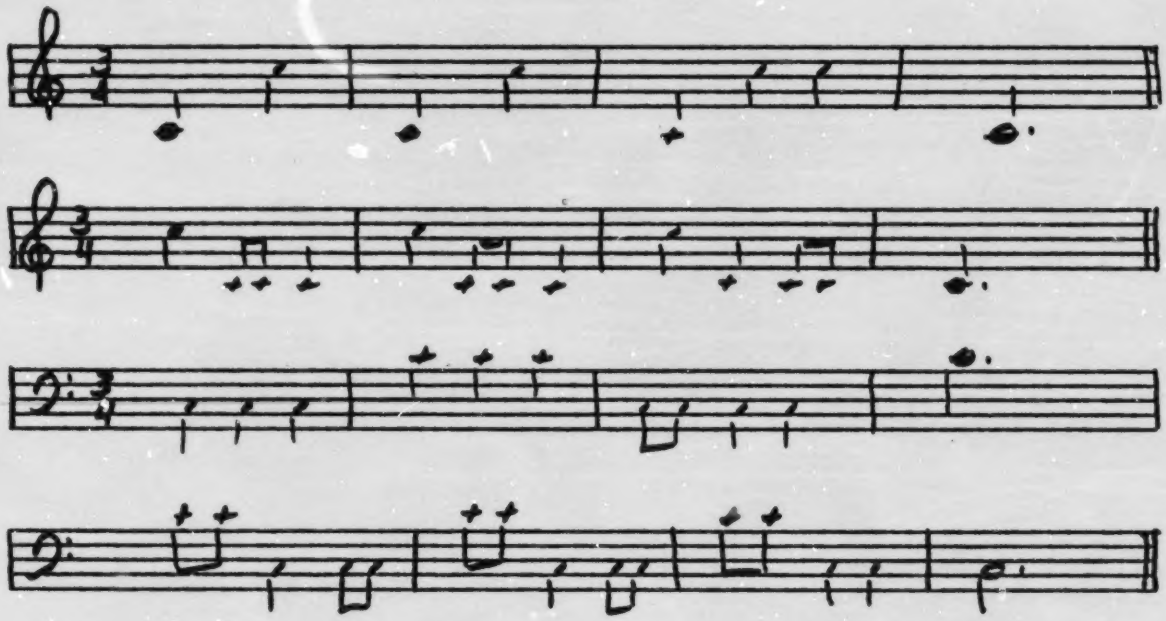
Complete each measure.



Listen to your teacher clap the first two measures in each line. Clap your own answer, then write it down.

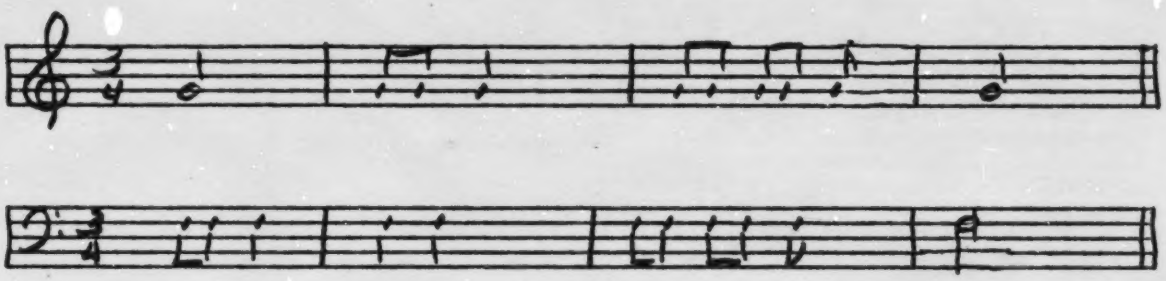


Exercises in 3/4 for melodic and rhythmic dictation:

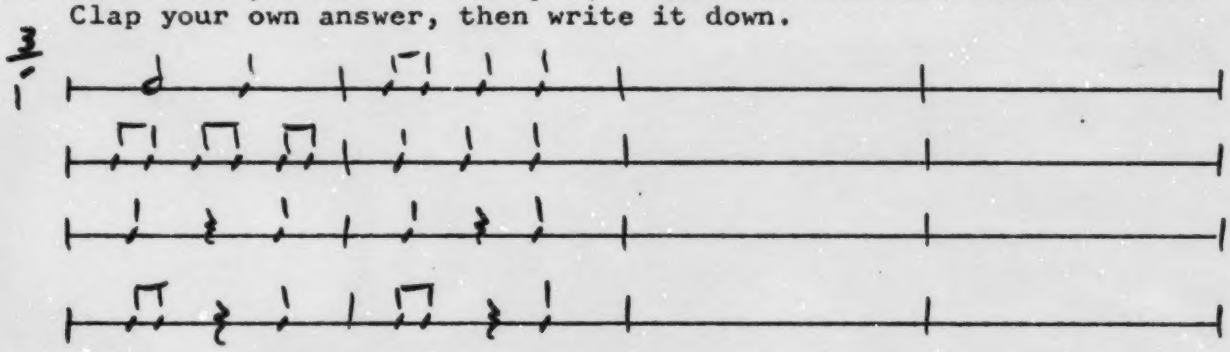


30

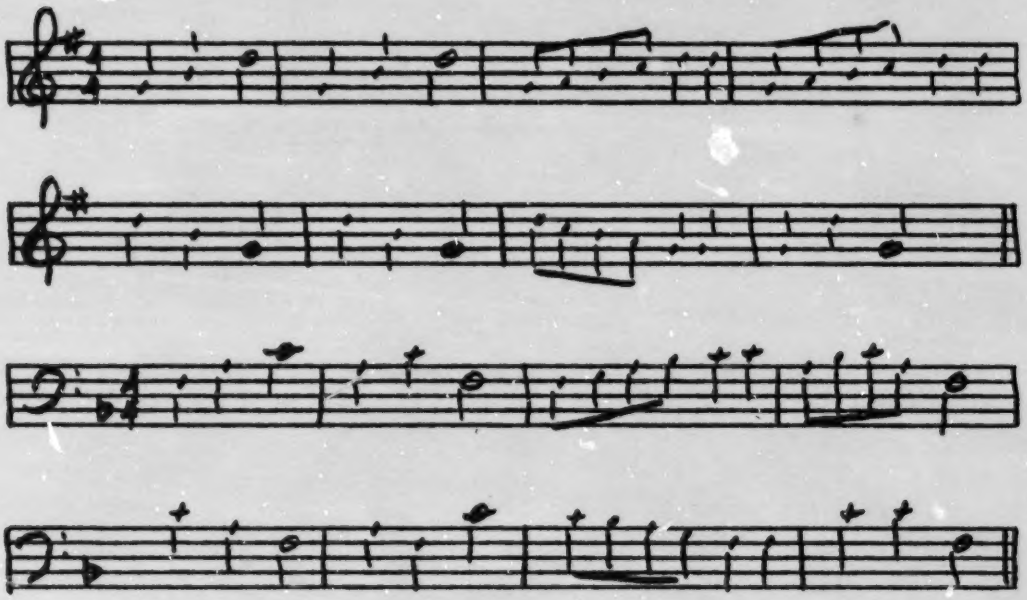
Complete each measure with pitches and/or rests.



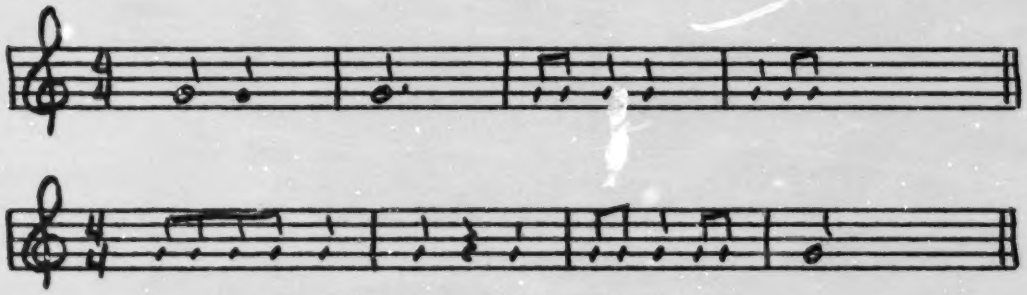
Listen to your teacher clap the first two measures in each line.
Clap your own answer, then write it down.



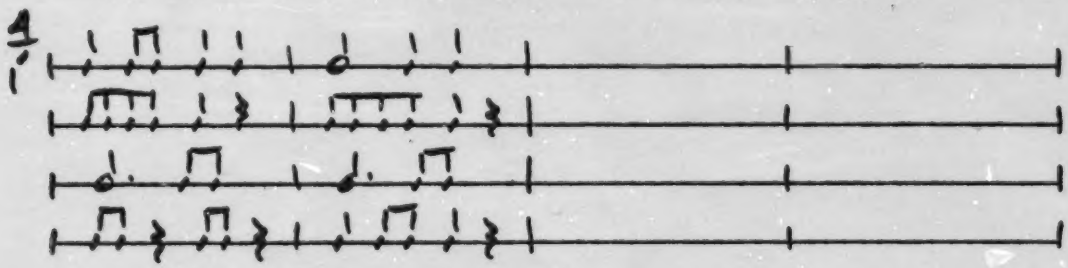
Exercises in 4/4 for melodic and rhythmic dictation.



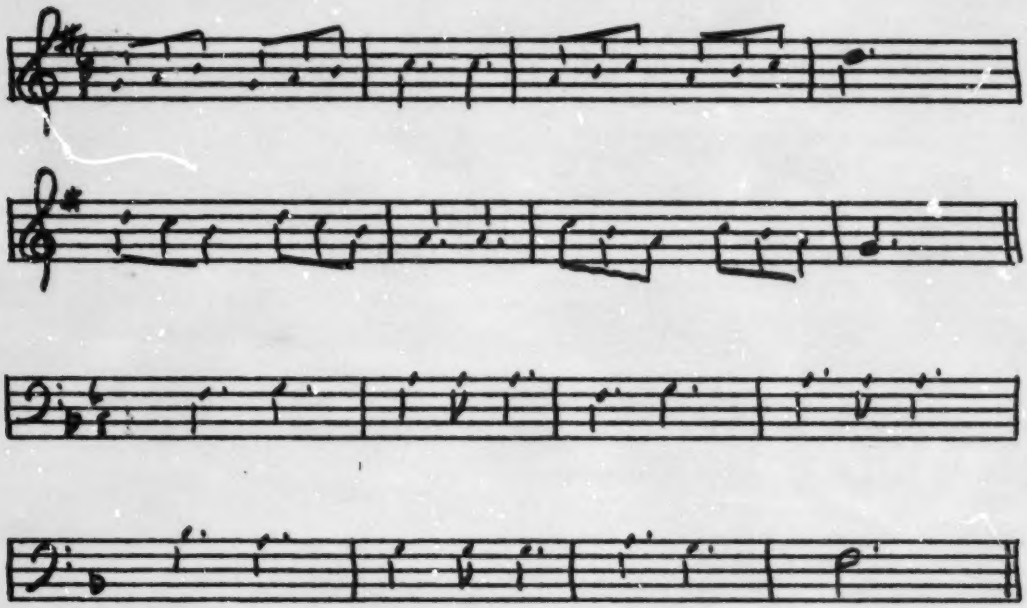
Complete each measure.



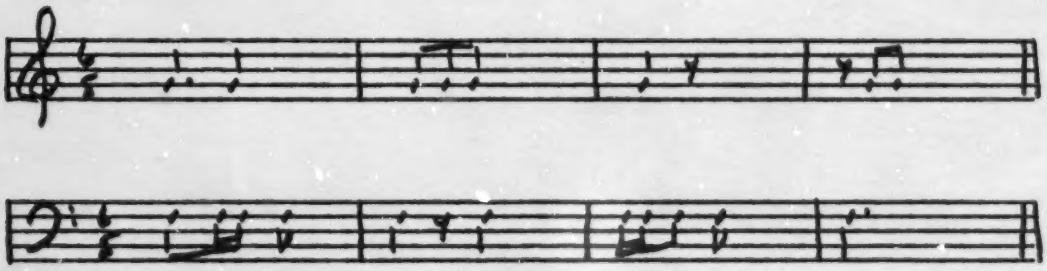
Listen to your teacher clap the first two measures in each line.. Clap your own answer, then write it down.



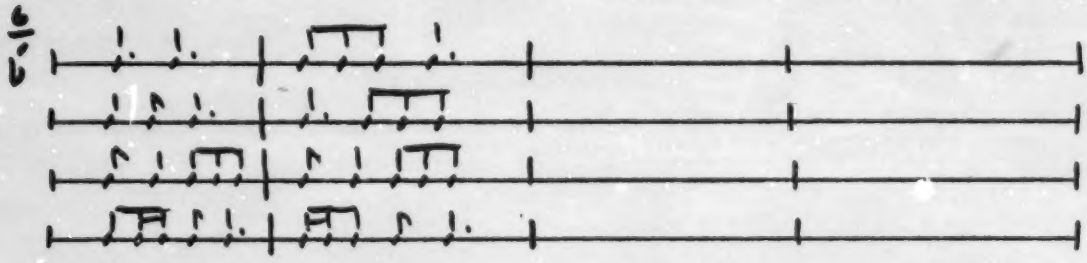
Exercises in 6/8 for melodic and rhythmic dictation.



Complete each measure.



Listen to your teacher clap the first two measures in each line. Clap your own answer, then write it down.

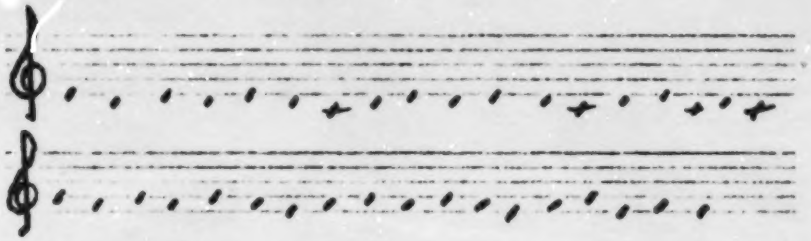


UNIT I: RHYTHM & MELODY

Concepts: A melody has a contour formed by higher pitches, lower pitches, and repeated pitches in relation to the first pitch. Melodies may move predominately by steps, skips, or leaps.

To elicit student response:

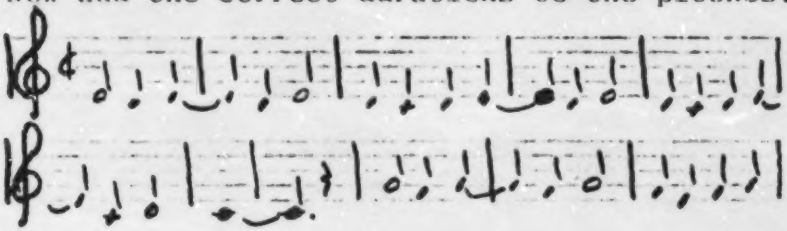
Write these pitches on the board:



pitches moving by steps

Ask the students to locate the pitches on their paper keyboards; have one pupil play the pitches at the piano while the others sing the pitch names (letter). Illustrate for the class how the contour of the melody can be drawn in the air or on paper.

Now add the correct durations to the pitches.



Listening: "There's Gonna Be A Great Day"

Written Exercise:

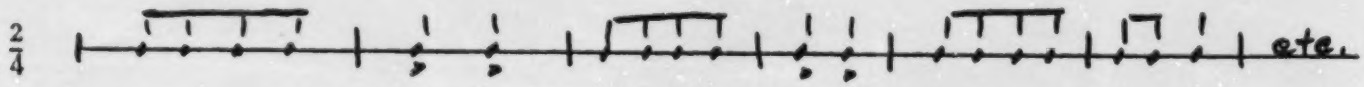
Dictate the pitches of melodic lines to the class using letter names. Ask them to decide which contour is formed primarily by stepwise movement, which one moves in skips, and which one in leaps.

Suggested pieces:

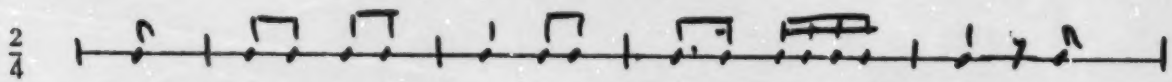
steps--- The Typewriter by Leroy Anderson
skips--- Skip to My Lou: folk song
leaps--- Classical Symphony by Prokofieff (1st movement, m. 46)

Related Listening for Rhythm Unit:

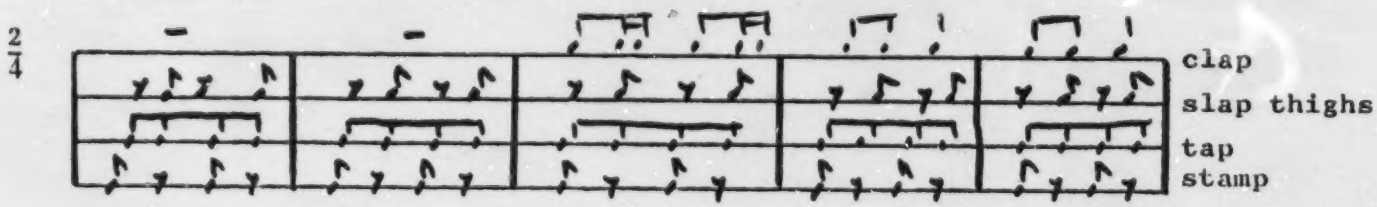
Students may be motivated to listen to a composition which contains rhythm patterns they have experienced in physical movement such as clapping, stamping, tapping, etc. Listed below are compositions which have distinctive rhythmic patterns appropriate for the junior high school student's work in notation. It is suggested that the brief pattern associated with a composition be presented to the students first as a clapping exercise, perhaps as the teacher-initiated section of an echo clapping series. This activity leads directly to notation on the board. Finally, the composition is heard and the corresponding transparency is available for teacher-directed discussion.



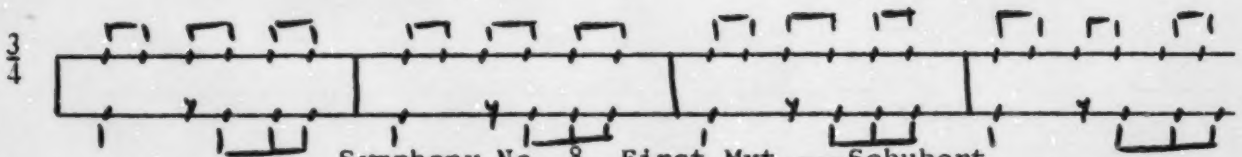
Academic Festival Overture--- Brahms



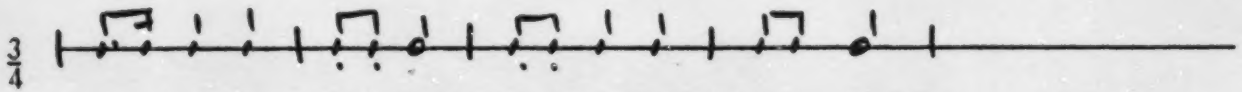
Trout Quintet---Schubert
(1st movemt.)



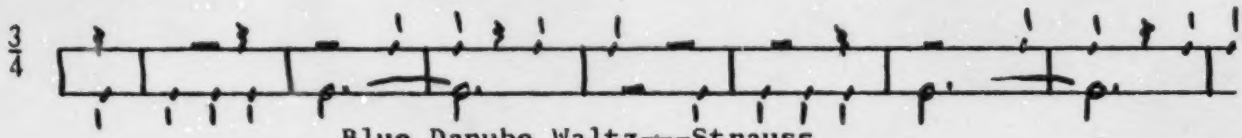
Ballet Music from Rosamunde---Schubert



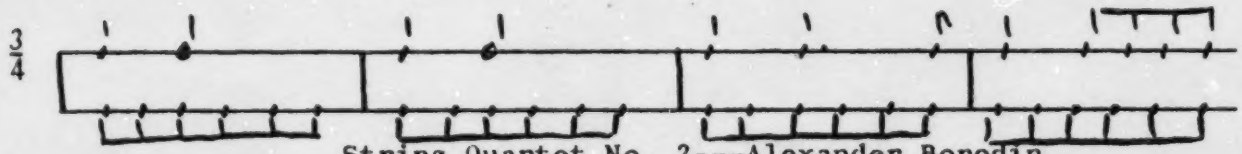
Symphony No. 8, First Mvt.---Schubert



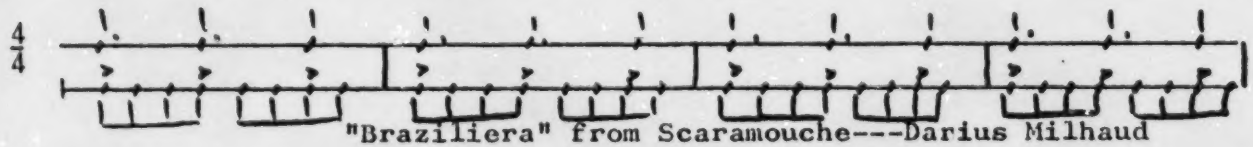
Academic Festival Overture---Brahms
(Finale)



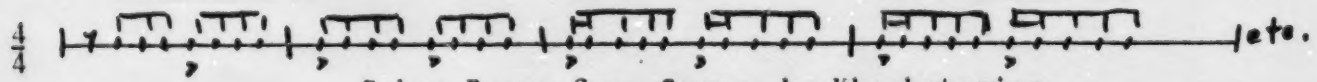
Blue Danube Waltz---Strauss



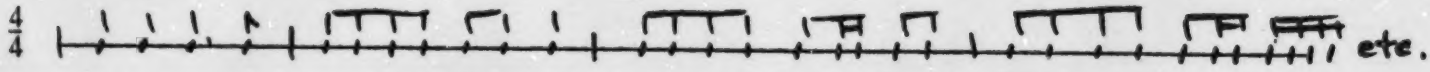
String Quartet No. 2---Alexander Borodin
(Scherzo)



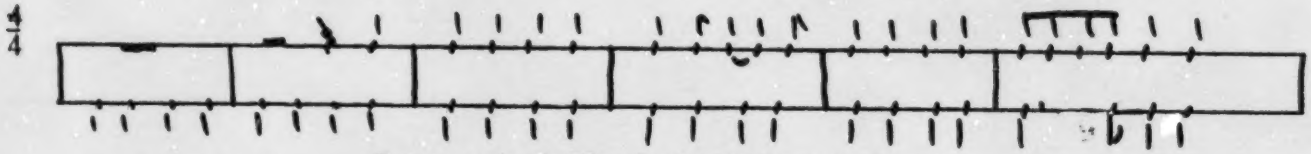
"Braziliera" from Scaramouche---Darius Milhaud



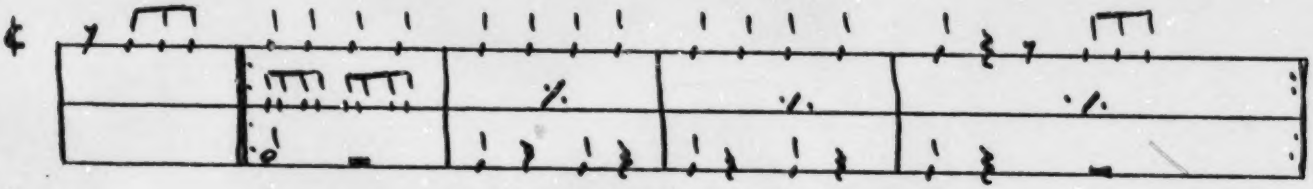
Sabre Dance from Gayane by Khachaturian



Subject of Little Fugue in G Minor---Bach

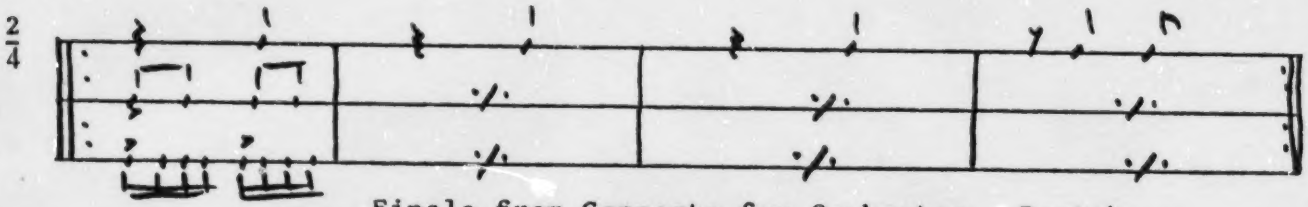


Syncopated Clock by LeRoy Anderson

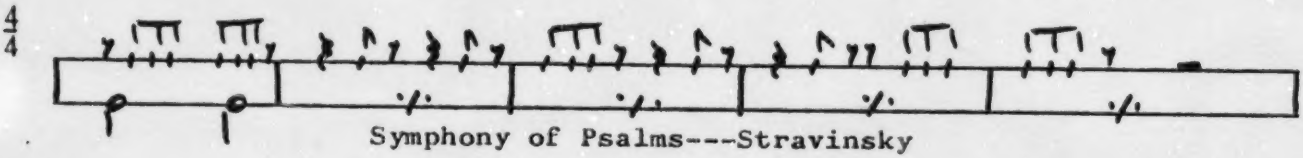


Eine kleine Nachtmusic by Mozart

4th movement

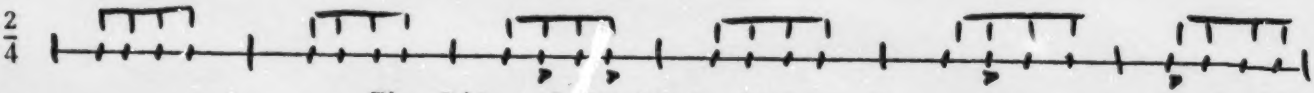


Finale from Concerto for Orchestra---Bartok



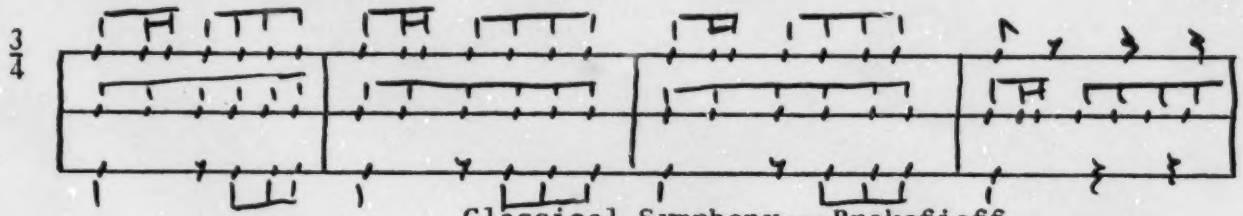
Symphony of Psalms---Stravinsky

Last Movement

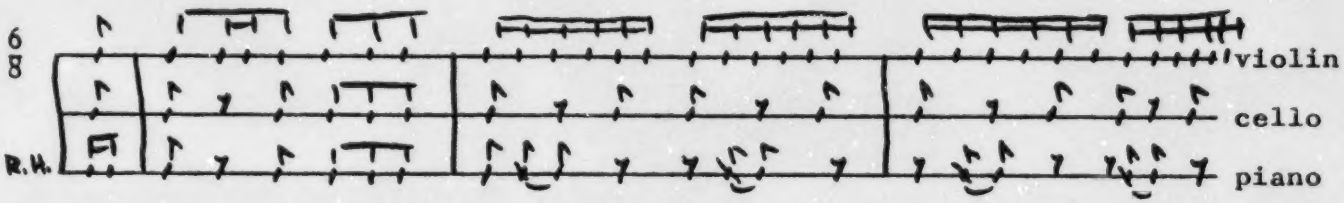


The Rite of Spring---Stravinsky

Petrushka---Stravinsky
Part I

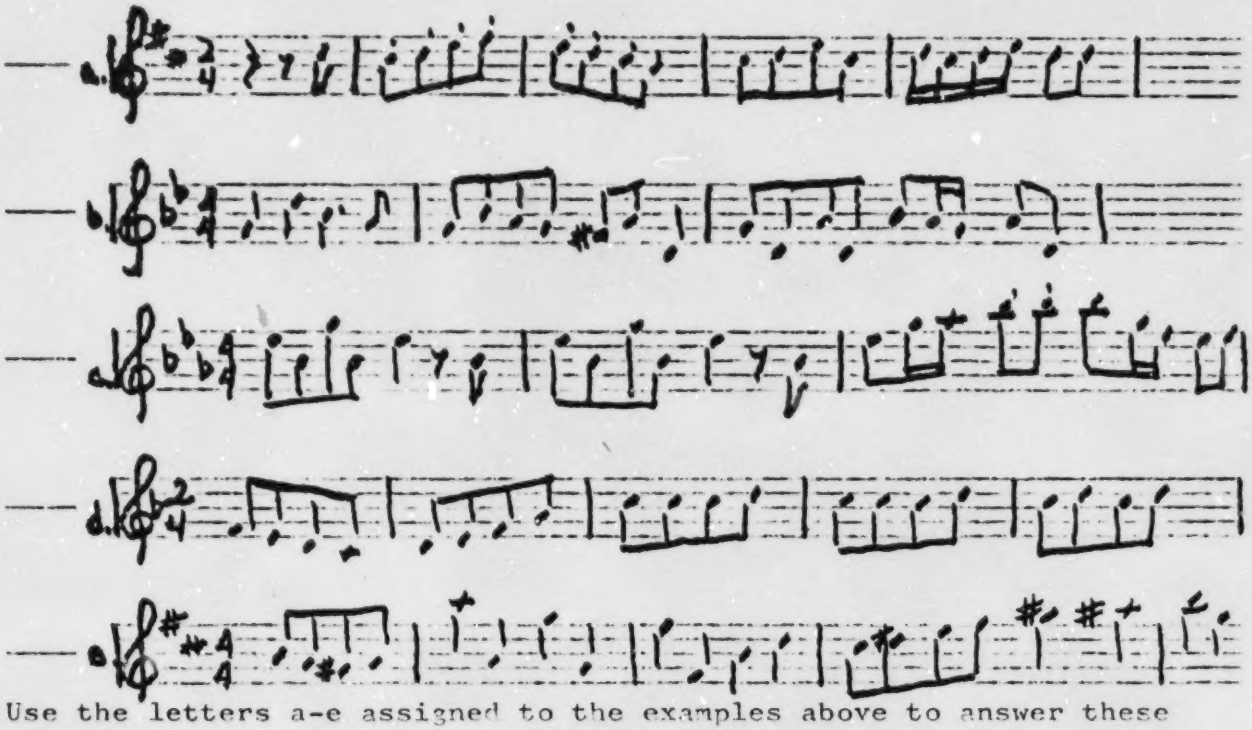


Classical Symphony---Prokofieff
2nd Movement



Piano Trio in D Minor---Mendelssohn
3rd Movement

Your teacher will play or sing five melodic lines for you. Mark the number of the selection beside its notation below.



Use the letters a-e assigned to the examples above to answer these questions.

1. Example _____ has octave leaps in its 2nd and 3rd measures.
2. Examples _____ and _____ move mostly in stepwise fashion.
3. Examples _____ and _____ move primarily in skips.
4. Examples _____ and _____ contain 16th notes.
5. The first measure of example _____ does not have the number of beats indicated in the time signature.
6. Examples _____ and _____ contain rests equivalent to 8th notes.

Listen to recordings of these works and decide which example from the notation above represents each piece.

3rd movement, Classical Symphony by Prokofieff

Farandole from L'Arlesienne Suite No. 2 by Bizet

Little Fugue in G Minor by J.S. Bach

Third Movement, Symphony No. 4 by Tchaikovsky

Viennese Musical Clock from Hary Janos Suite by Kodaly

UNIT I: RHYTHM & MELODY

Concepts: Pitches are made on instruments by shortening or lengthening the amount of string that is vibrating or the pipe in which a column of air is set into vibration; in percussion instruments pitch is determined by the length of the metal or wooden bar and by increasing or decreasing the tension of skin.

To elicit student response:

Bring several soft drink bottles and identical water glasses to class. Fill with varying amounts of water. Blow across the tops of the bottles, and let the class conclude that the greater amount of air that is set into motion, the lower the pitch. Have a class member tap the glasses to produce pitches. Ask the class which glasses produce lower pitches, which produce higher pitches.

Use resonator bells. Ask the students what determines the pitch. They should begin to reason that bigger means lower, smaller means higher.

Now show them the four stringed instruments of the symphony orchestra. Ask them which one makes the highest pitches. Which one the lowest. Pluck the open strings on each instrument. Ask them how pitches can be made on the strings. Demonstrate on one string by moving your finger toward the bridge. Tell them that the string is "stopped" by the finger and that the amount of string permitted to vibrate becomes less as you near the bridge.

Now let the students experiment with the four instruments. (Get several of each if available.)

Proceed similarly with the winds, demonstrating the basic principle of pitch production and letting the students attempt to make various pitches.

Assemble a percussion section's basic instruments for demonstration. Again, let the students experiment with the bars and drum heads.

Listening: After the experiments the pupils are ready to hear a demonstration (live if possible) of each instrument. Suggested recordings are on p.

UNIT I: RHYTHM & MELODY

Concepts: Names of the instruments of the symphony orchestra and recognition of their appearance
Size of the instrument is related to its pitch range
Terms: concerto, solo, band, orchestra, chamber music

Suggested Recordings: Use excerpts and tape them so that they may be heard successively; this permits comparative listening.)

Violin.....last movement, Mendelssohn's Violin Concerto

Viola.....Harold in Ttaly, Berlioz

Cello.....opening measures Saint-Saens' Cello Concerto

Bass.....Lieutenant Kije by Prokofieff/Koussevitsky Bass Concerto

Harp.....Waltz of the Flowers from Tchaikovsky's Nutcracker Suite

Piccolo.....Sousa's Stars and Stripes Forever

Flute.....The Afternoon of A Fawn by Debussy

Oboe.....Symphony des psaumes, 2nd movement by Stravinsky

English Horn...The Swan of Tuonela by Sibelius

Clarinet.....Arabian Dance from the Nutcracker Suite by Tchaikovsky

Bass Clarinet..Dance of the Sugarplum Fairy from the Nutcracker Suite

Bassoon.....the beginning of The Rite of Spring by Stravinsky

Contra Bassoon.slow section toward end of Sorcerer's Apprentice by Dukas

Trumpet.....Trumpeter's Lullaby by LeRoy Anderson/ & Bugler's Holiday

French Horn....last movement of Mozart's Horn Concerto in Eb K447

Trombone.....Holiday for Trombones by LeRoy Anderson

Tuba.....Bydlo from Pictures at an Exhibition by Moussorgsky-Ravel

Timpani.....end of Third Movement of Symphonie Fantastique by Berlioz

Snare Drum.....in drum "ride" from American Patrol, Glenn Miller band

Suggested Recordings, cont.

Chimes.....Viennese Musical Clock from Harry Janos Suite by Kodaly

Woodblock.....Donkey Serenade from Grand Canyon Suite by Grofe

Bass Drum.....Bartok's Music for Strings, Percussion, and Celesta
Cymbals
Xylophone
Celesta

String Section: arco----Adagio for Strings by Samuel Barber
pizzicato----3rd movement, Symphony No. 4 by Tchaikovsky

Woodwinds: any woodwind serenade by Mozart
Brass: music from 2001:A Space Odyssey
Percussion: L'Arlesienne Suite, Bizet (the farandole)

Transparencies: # 13, 14, 15, 29

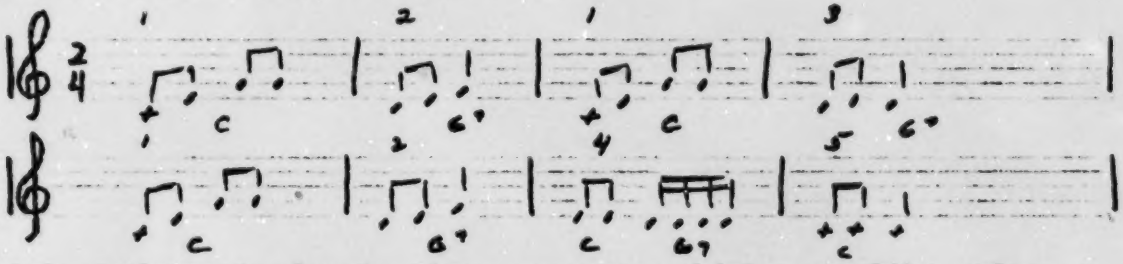
UNIT II HARMONY & TEXTURE

Concepts: Harmony is created by tones sounded together, as distinguished from melody in which the tones are heard one after the other.

Terms: monody, homophony, triad, chord (I, IV, V_7)

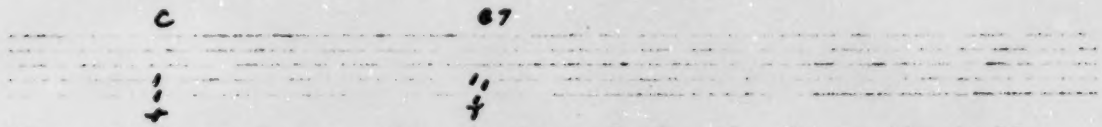
To elicit student response:

Write this notation on the board.



Ask students to locate those measures which are alike melodically and rhythmically. Use resonator bells to locate the pitches of the melody as students give letter names of the pitches. After the group claps the rhythm, give resonator bells to five students who will perform the measures assigned to them. (See measure numbers above.)

Now play at the keyboard these chords to support the group as they sing and play. Then write the chords on the board.

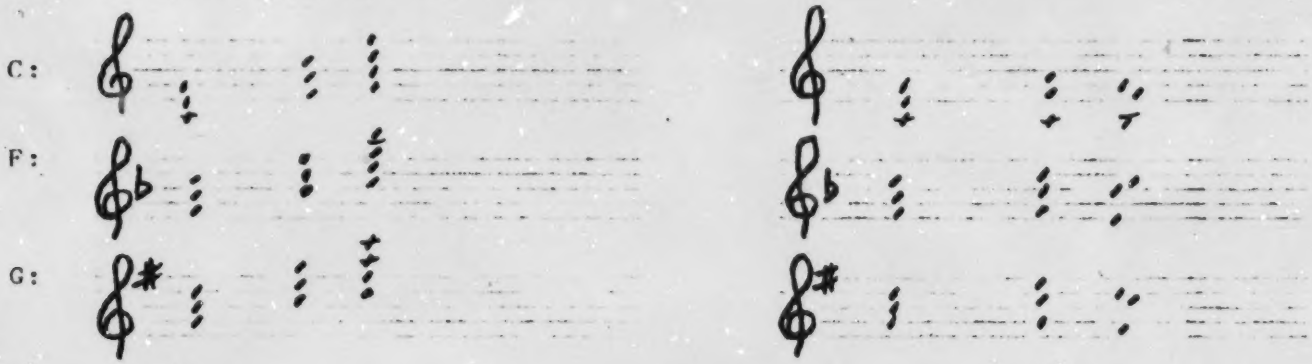


Have students locate the pitches of the chords on the bells. Ask another student to find the chords at the keyboard. Now add the words to the melody and have the students perform both melody and harmony. Be sure that they exchange roles during the lesson. Use DUplication sheets # 12 and 13.

UNIT II HARMONY & TEXTURE

Performance Skills: Singing chordal accompaniments

Divide the class into three groups. Have them use their knowledge of common accompaniment chords to construct at the board and on their slates the I, IV, and V_7 chords in the keys of C, F, and G. Explain to them that inversions of the chords are used to permit the chords to move smoothly.



With the class in three groups, assign each group the bottom, middle, or top notes of the accompaniment chords. Be sure that they exchange parts frequently and practice singing the chords many times in each key before proceeding to the next step.

Singing: Use the transparencies for these songs---

"Some Folks"(Stephen Foster)

"On Top of Old Smoky"

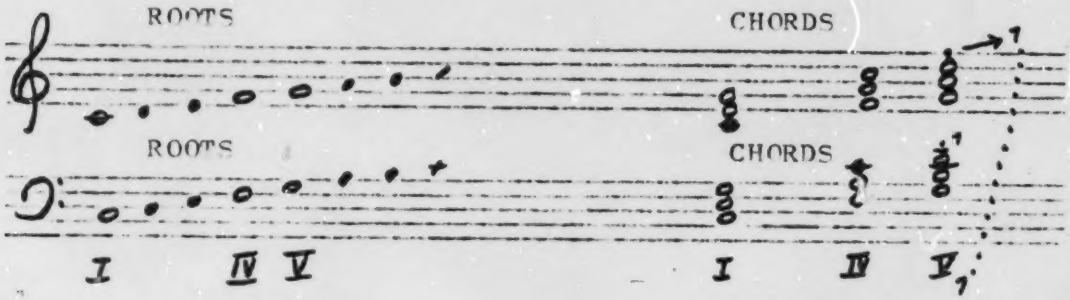
"Swing Low, Sweet Chariot"

"Down In The Valley"

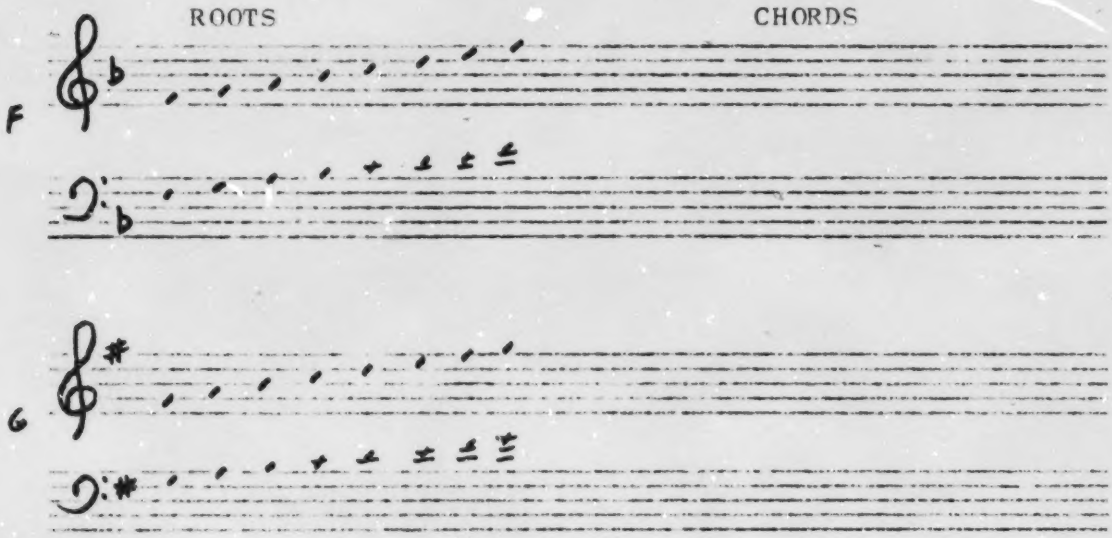
After the pupils complete the written assignment for each transparency, have them sing the melodies and chordal accompaniments.

PRIMARY CHORDS

The primary chords, I, IV, and V_7 are those used most often to accompany folk songs or simple melodies. They are built on the first, fourth, and fifth tones of the scale, and get their number names from the root of the chord. The root of a chord is the tone on which the chord is built.



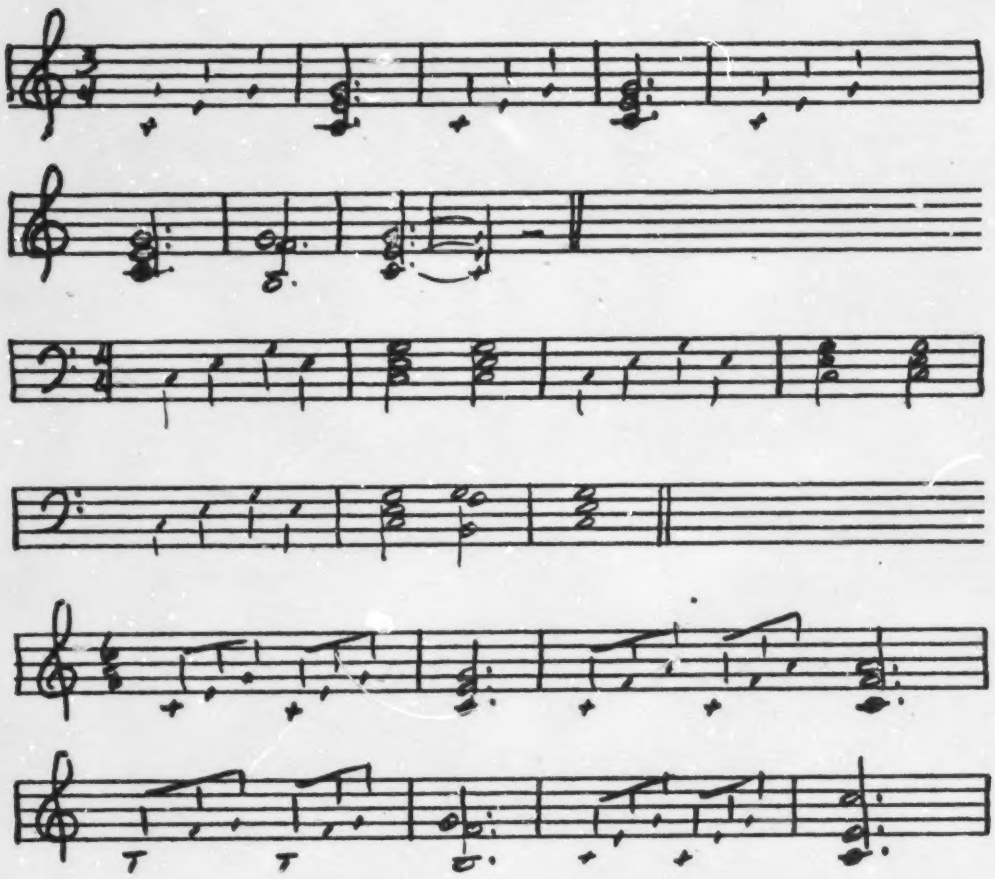
The roots and chords for I, IV, and V_7 are written for you above in the key of C. Mark the roots for these chords in the keys of F and G which appear below. Then build the chords from their roots.

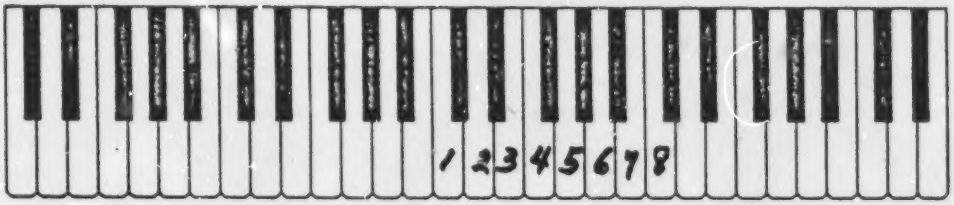


Now sing the American folk tune "Love Somebody" in each of the three keys. Find the accompanying chords, I and V_7 on the piano or your resonator bells.

Love somebody; yes I do.
Love somebody; yes I do.
Love somebody; yes I do.
Love somebody, but I won't tell who.

Exercises in harmonic dictation: building I, IV, & V_7 chords





1. Which number on the keyboard above represents:

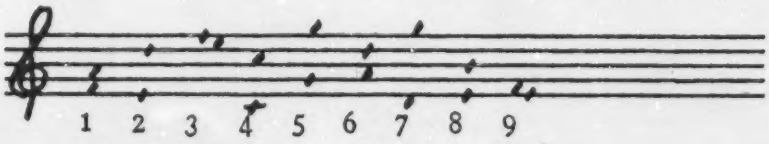
E_____ C_____

D_____ F_____

A_____ B_____

2. Which numbers represent an octave? ____ and ____

3. Which intervals below are octaves?



4. Which intervals above include:

A and D _____ F and A ____ D and G ____

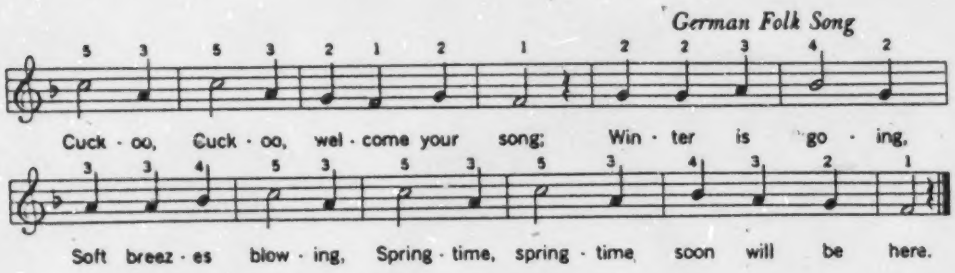
E and B _____ E and D ____ C and C ____

HOW TO TRANSPOSE

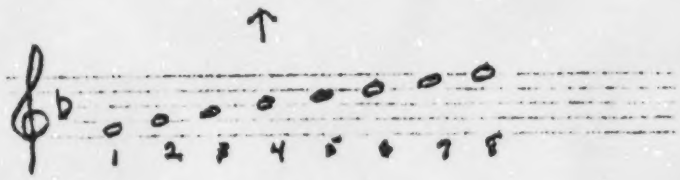
Placing a composition into a lower or higher key is called transposition. Sometimes you will need to shift the pitch of a song so that its range is more appropriate for your voice, or you may need to change the key of a song so that you can accompany it on the autoharp. In order to shift a song to a new key, follow these steps:

1. Determine what key the song is written in now.
2. Write out the scale associated with that key and number the notes.
3. Determine the name of the key that is more appropriate for your voice. Write out its scale and number its notes.
4. Rewrite the song in the new key by number.

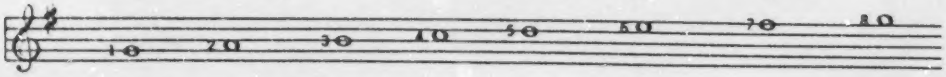
Key of F



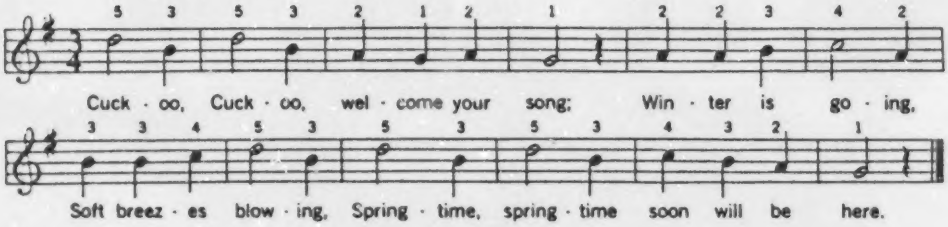
Scale of F

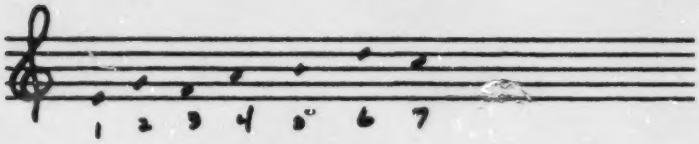


Scale of G



Song ansposed to G





1. Which number appears under

C_____ F_____ G_____ D_____

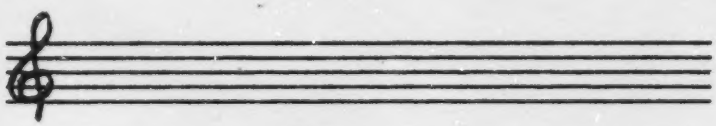
A_____ E_____ B_____

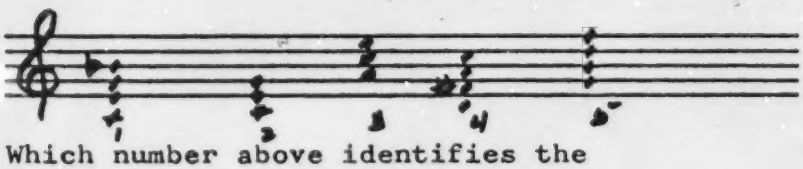
2. The first melodic interval is a

p.fifth_____ octave_____ p. fourth_____

3. Write the melody with the F clef.

4. Now transpose the melody from the Key of C Major to the key of G Major.



5. 

Which number above identifies the

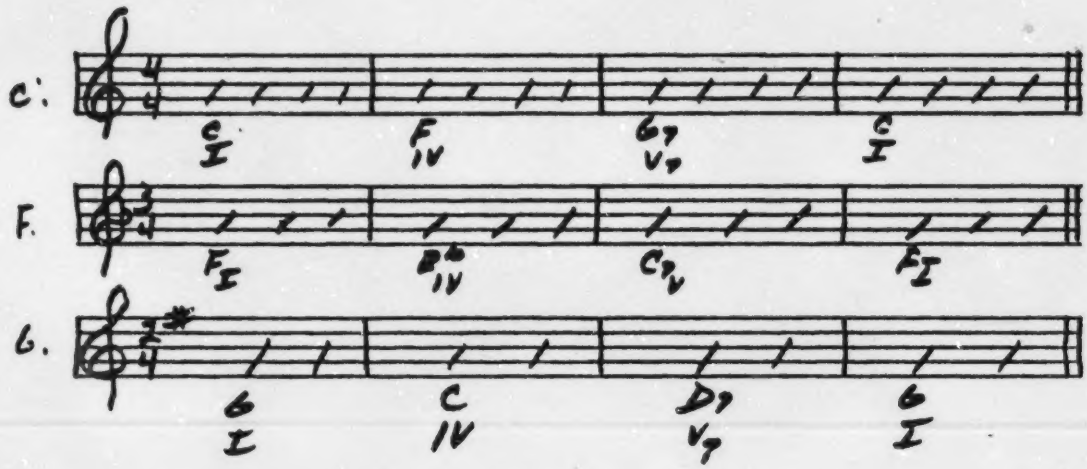
I chord in C major _____

IV chord in G major_____

V_7 chord in F major_____

USING THE AUTOHARP

Construct the chords that are indicated by the numbers or letters under each measure. Then practice strumming the autoharp, one strum per beat, locating with the left hand the chord buttons.



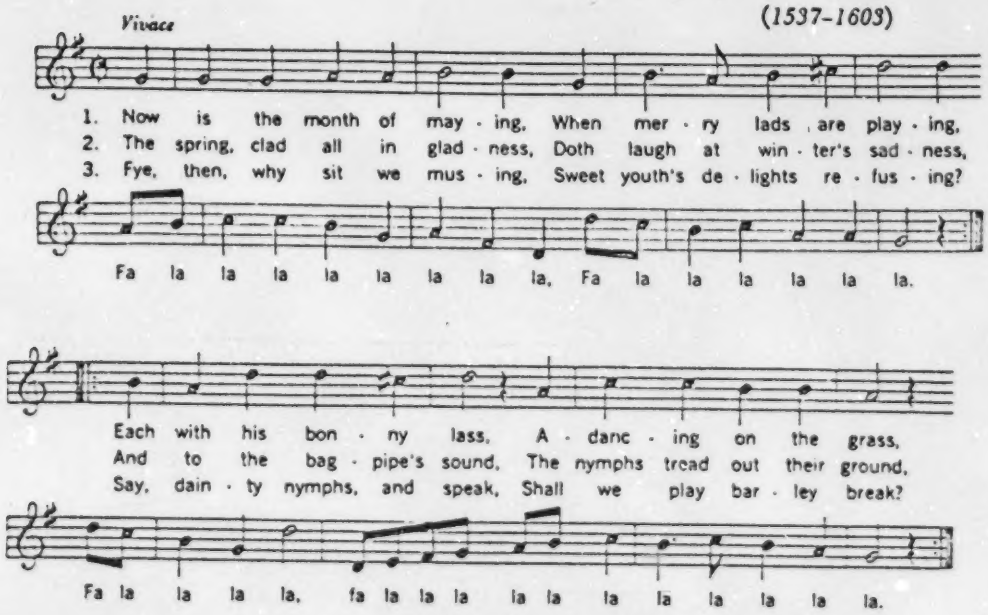
PERFORMANCE QUIZ

1. The letter names of the first and last notes of the song are _____ and _____.
2. The # in the key signature is called a _____.
3. The answers to questions 1 and 2 help you to determine that this song is in the key of _____.
4. The pitches in this song move mostly in:
   steps and leaps steps and skips skips and leaps
5. The sign ¢ replaces the two numbers of the time signature. It means that there will be _____ pulses per measure instead of _____.
6. Which element of music is missing in the notation of this song?
   rhythm harmony melody
7. The song would be classified as:
   monody polyphony homophony
8. The two dots at the end of the second line mean that you should _____.

50

NOW IS THE MONTH OF MAYING

Madrigal by Thomas Morley
(1537-1603)



KEYBOARD QUIZ

1. Write the numbers of the three keys that make the I triad in the key of F. _____ _____ _____

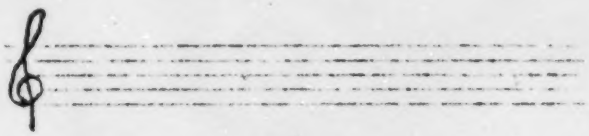
2. Write the numbers of the three keys that make the V triad in the key of C. _____ _____ _____

3. The V triad in the key of C also functions as the _____ triad in the key of G, and as the IV triad in the key of _____.

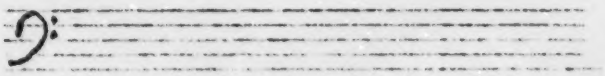
4. How many octaves are shown on the keyboard above? (Circle one.)

   6+ 3+ 4+ 1 5 7

5. Notate the pitches of the following numbers: 1 4 6 6 5 4 5 4 2 4



and



6. These pitches represent the melody of the song: (Circle one.)

   "Wait For The Wagon" "Old Smoky" "Red River Valley"

7. The letter name of the first (far left) key shown on the keyboard above is _____.

8. On the keyboard above, half steps appear between numbers _____ and _____, _____ and _____, _____ and _____.

UNIT IV: FORM

Concepts: Contrasting phrases or sections provide variety in a musical composition.

To elicit student response:

Using transparency # 52 ask the students to hum or sing the melody to locate the three sections of "Old Folks At Home" that are similar, and the one section that provides contrast. Have the class sing the work, omitting the contrasting part. Now ask them what the contrasting, or B section, adds to the work melodically and rhythmically. (They should see that the song's highest pitch (D) appears in the B section; that the half note which begins the A part is replaced by a dotted pattern which is then repeated to give this section its unity.)

Show them that poets also use contrast in their rhyming patterns.

Whose woods these are I think I know.	A
His house is in the village though;	A
He will not see me stopping here	B
To watch his woods fill up with snow.	A

Robert Frost

The above stanza, in four parts i.e. "Old Folks At Home" can be compared to the song because its third part provides contrast. Other poems will reveal different schemes for presenting the contrasting areas: AAAB , ABBA, etc. Ask the

class to letter the rhyme pattern of this stanza to find the line that differs:

Gather ye rosebuds while ye may,
Old time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying.

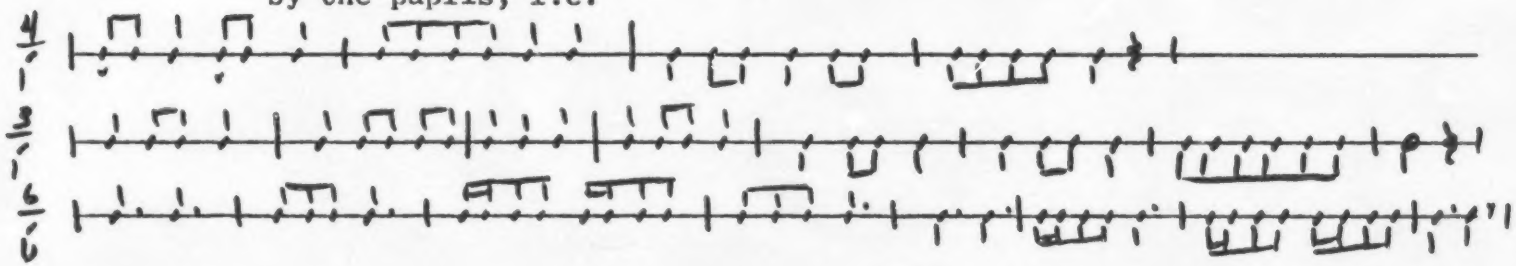
Herrick

Written Practice:

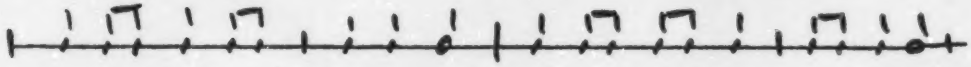
After discussing the element of contrast, use DU # and Transparency # 57 to work with the class from the overhead projector. Analyze the songs "Home, Home On the Range," "The Blue Bells of Scotland," and "All Through the Night." (all AABA) Explain to them that this pattern is an especially common one in popular music.

Creative Skills:

Begin with rhythmic phrase building clapping exercises. The 1st phrase is presented by the teacher, and is continued and concluded by the pupils, i.e.



Now help the students compose the rhythmic patterns for an AABA form. Present to them an A pattern of 4 measures, i.e.



Have the students create their own B sections and notate their rhythmic patterns at their slates or on the blackboard. Ask the group to clap the A pattern with a student "soloist" presenting his own B section in the AABA scheme.

Using the same technique, vary the pattern scheme so that the students develop a familiarity with ABBA,ABBB, and AABB.

Related Singing:

Use transparencies # 54 and 52 for "The Galway Piper"(binary form outlined on overlay) and "Oh Dear! What Can The Matter Be" (ternary form outlined on overlay.)

Related Listening:

LeRoy Anderson's Irish Suite

LIST OF TRANSPARENCIES

topic	suggested use
# 1.....Nocturne from Midsummer Night's Dream -Mendelssohn	form
2.....Sonata for Piano and Violin - Franck	canonic imitation
3.....Symphony No. 6, 1st movement - Tchaikovsky	form
4.....String Quartet No. 2 - Borodin	harmonic accomp.
5.....String Quartet No. 2 - Borodin, cont.	canonic imitation
6.....Scheherazade, Movement 3 - Rimsky-Korsakoff	pulses, 6/8
7.....Symphony No. 8, 1st movement -Schubert	textures
8.....Prelude in E minor -Chopin	homophony
9.....graph depicting polyphony & harmony	
10.....melodic movement	steps, skips, leaps
11.....autoharp fingerings	C major, G major
12.....Symphony No. 2, 1st movement -Brahms	3/4 time signature
13.....chart showing stringed instruments; parts labeled	the orchestra
14.....chart showing brass instruments; parts labeled	the orchestra
15.....chart showing woodwind instruments; parts labeled	the orchestra
16.....rhythm instrument exercise	note values in 3/4
17.....rhythm practice for ensemble	note values in 4/4
18.....rhythm quiz (time signatures and measure completion)	2/4, 4/4, 6/8
19.....rhythm quiz (missing bar lines)	3/8, 6/8
20.....bar line quiz	2/4, 3/4, 4/4
21.....harmonic dictation	I, IV, V_7 chords
22.....melodic and rhythmic dictation	2/4
23.....melodic and rhythmic dictation	3/4
24.....melodic and rhythmic dictation	4/4
25.....melodic and rhythmic dictation	6/8

72

73

transparency topic	suggested use
26.....Quiz	octaves; letter names on keyboard
27.....Keyboard Quiz	notation
28.....Performance Quiz	prep. for singing from notation
29.....How to Transpose	transposition
30.....Chordal Accompaniment	finding chords on autoharp
31.....Trout Quintet, 1st movement -Schubert	punctuation in musical structure
32.....Ballet Music from Rosamunde -Schubert	rhythm of melody vs. pulse
33.....Chester from New England Triptych --Schuman	note values 4/4
37.....Cadenza from Grieg's Piano Concerto	cadenza
34.....The Death of Ase from Peer Gynt -Grieg	"con sordini"; changing textures
35.....German National Anthem (Haydn--Emperor Quar)	borrowing bet. folk and art music
36.....Seventh Symphony, slow movement - Beethoven	one-note motive; stepwise melody
38.....Emperor Quartet - Haydn (Variation I)	2nd violin plays melody in quartet
39.....Emperor Quartet - Haydn (Variation II)	cello plays melody in quartet
40.....Emperor Quartet - Haydn (Variation III)	viola plays melody in quartet
41.....Emperor Quartet - Haydn (Variation IV)	1st violin plays melody
42.....Peasant Cantata -Bach	singing AABA form
43.....Peasant Cantata, cont.	
44.....Chorale from Christmas Oratorio -Bach	locating similar sections in melody
45.....Notation Quiz	speech patterns in notation 4/4
46.....States & capitals in rhythm	speech patterns in notation 4/4
47.....States & capitals in rhythm, cont.	
48....."Braziliera" from Scaramouche by Milhaud	Latin American rhythmic patterns
49.....Percussion instruments	the orchestra

transparency topic	suggested use
50....."For Unto Us" from The Messiah -Handel.....	Baroque oratorio; figured bass
51..... Rondo from Eine Kleine Nachtmusik -Mozart....	note values in ¢
52..... folk songs for formal analysis.....	ternary and AABA forms
53..... folk songs for formal analysis.....	AABA; ABAB
54..... The Galway Piper; Irish folk song.....	16ths and 8ths in 4/4
55..... beginning part singing.....	singing rounds and canons
56..... canon, cont.	
57..... Blue Bells of Scotland.....	analysis for form, harmony, rhythm
58..... Violin Concerto in A minor -Bach.....	Baroque concerto style
59..... singing chordal accompaniment.....	singing I, IV, and V_7 chords
60..... playing chordal accompaniments.....	listening for I, IV, V_7 chords
61..... playing a 2-chord accompaniment.....	using the I and V_7 chords
62..... singing the melody and accomp. chords.....	using the I, IV, and V_7 chords
63..... using a 2-chord ac companiment.....	I and V_7 chords
64..... using a 3-chord accompaniment.....	I, IV, and V_7 chords
65..... autoharp skills.....	locating common chords-autoharp
66..... Surprise Symphony, slow movement -Haydn.....	contemporary rhythms
67..... Rite of Spring -Stravinsky.....	rhythmic freedom of 20th century
68..... Variations on "Twinkle, Twinkle" -Mozart.....	variations
69..... Chorale from Christmas Oratorio -Bach.....	chorale style; fermata
70..... finding beats in poetry.....	relationship of poetry to music

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